RUG SHAKING AT OPEN WINDOWS BEGAN IT ALL

And There's No Hope of Peace New Between the Brombergs and the Harrises -Wall Tapping at Night One Feature of the Strife That Included False Faces.

The calm graystone façades of the flat at 136 and 138 West Ninety-first never give a whimper to casual rians that there is strife within. uld pass as close as two feet from nd floor flats, which are separated a party wall, and not get an inkling ets that one lady accuses another ing on the dividing walls to keep er awake all night and that the hangs three horned devil figures windows opening upon the common light shalt, whereupon the other gets back at the other by hanging a false face of an lady in the window and says, you," while the other answers back

that the other is another. Members of both the contending families. owners of each house, the janitors and the cooks were induced to speak freely yesterday of the war that began almost two years ago and is now approaching a climax, but all expressed a hope that only the leading incidents and no more would see the light of newspaper type. And how in the world did it ever get out, anyway? Mr. Edward-pronounced Ed-oo-waarr-

Bromberg, a basso cantante by profession, lives with his wife, Mme. Emilie Bromberg, who teacher piano playing by hand in the left hand ground floor flat of 138. The three Misses Harris live in the right hand flat at 133. The party wall, therefore, divides them, but it isn't any too strong. The item that Mr. Bromberg is a baseo cantante enters into the difficulty only slightly, whereas the janitor says that if Bromberg were a basso profundo-which is a much more serious matter-the question of which family should move first would probably come to a head quicker.

Mme. Bromberg placed her fingers across her lips mysteriously yesterday when she was asked for a few brief opinions about the Misses Harris of the other side of the party wall, and she carefully selected a Morris chair far from a window as she opened up on the merits of the case. As she proceeded in a recital of what she termed neighborly persecutions it was gathered that everything began a year ago last summer, when Mme. Bromberg discovered Miss Eunice Harris shaking a rug opposite an open Bromberg window. After the resultant airshaft dialogue

had petered out to a mere running fire of conversation Miss Harris laid aside her rug and armed herself with a more formidable weapon, the Harris sisters' phonograph. Mme. Bromberg says that for the rest of the summer the Harris phonograph bell pointed straight out the Harris window with a bead on the Bromberg and steadily twittered tra-la-la. The basso cantante soul of Mr. tra-la-la. The basso cantante soul of Mr. Bromberg withered and drooped before the eighty-sixth rendition of "Somebody Loves Me" and he fled to a table near another window further back to continue his regular morning work of clipping out newspaper notices of his concerts. He had clipped less than a couple of columns of notices when, asserts Mme. Bromberg, Miss Eunice Harris leaned out of another window with a bouquet of empty bottles tied with a wire and began to jangle the cluster till tired.

The basso cantante finally fled over to

cluster till tired.

The basso cantante finally fled over to Columbus avenue to rest his brain beneath the elevated tracks and when he had left ime. Bromberg says that one of the Misses Harris began to hang the three little horned devils in the side windows, one to each window, and that when Mme. Bromberg moved from room to room Miss Harris spoke openly of a fancied resemblance between the red devils and Mme. Bromberg.

The first real animosity broke loose a few weeks ago, says Mme. Bromberg, when she finally complained to the Health Department that almost every time a Bromberg window was opened a Harris rug was shaken in front of it. Somebody in au-

shaken in front of it. Somebody in au-thority called upon the Misses Harris and reminded them of the city ordinance against shaking rugs at windows. One point for ergs. And that night the wall

tapping began.
The tapping, according to all parties concerned, is the most dreadful feature of

concerned, is the most dreadful l'eature of the whole disturbance.

"We simply can't get a night's sleep since this terrible, nerve racking tapping on the party-wall began," said the families on each side of the wall yesterday. "One is hardly settled into one's first sleep when that woman over there [Mme. Bromberg was referring to Miss Harris and Miss Harris was referring to Mme. Bromberg] begins to pound and drum on the wall to waken me. Then it stops until she [Mme. Bromberg meaning Miss Harris and vice versa] thinks I am alseep again and a goes the tapping. It's driving me crass. It's weren't so pleasantly situated here I should move away, but as I've lived here nine years [Mme. Bromberg] six years [Miss Harris] I don't see why I should let that woman drive me out."

Harris I don't see why I should let that woman drive me out."

"Then you think the wall tapping is on the other side?" Miss Harris was asked after the owner of the house, Frank Koch, is which the Brombergs live and some other tenants on the Bromberg side had said that if the Misses Harris didn't stop hammering on the wall at all hours there would be a new case in the police courts before long.

"Why, the idea!" exclaimed Miss Harris aghast. "Of course I do start my sweeping and other housework hours before the Brombergs are out of bed—they sleep till almost noon, you know, and they have singing or piano pupils there all morning and afternoon and—"
"But if they stay in bed almost till roon how can—""

"And of course I can't put mufflers on my carpet sweeper and I suppose it does strike against the wall accidentally at times, and the way Mrs. Bromberg shook rugs out of her windows before she complained about my doing it was frightful, and if I wasn't settled so comfortably here and had everything so nice I should move. But I shan't let that woman drive me out."

"Now, don't work yourself up, Miss Harris," cautioned Mrs. Charles Himmelman, whose husband owns the house in which the Harrises live. "You're getting excited. And please don't talk about moving."

"Did you hang red devils in the window and call to Mme. Bromberg that they looked

and call to Mme. Bromberg that they looked like her?" the lady was asked. "You ought to see the false face of an old maid all done up with a foolish cap she hung in her window," replied Miss Harris. maid, this is you, she would yell at it was very distressing. And that han can't stop me from using my phono-h. I'll put it at the window whenever The surroundings here are so lovely hate to give them up, but if I must

out if I were you," suggested Mrs. I and-brd Himmelman again. "It would be lving way to her.

giving way to her."

"Something is going to happen," said Landlord Koch, who lives in the apartments above the Brombergs, with determination, "if the all night tapping doesn't let up on the other side."

Mme. Bromberg maintains that when two of the Misses Harris went on a vacation last summer the one that remained brought a married sister to the house to aid at the wall tapping. Miss Harris says she brought the married sister to the house acrely because of a natural timidity and nervousness caused by loss of sleep due to the tapping from the Bromberg flat.

CRICAGO, Jan. 18.-The Railway Proective Bureau will petition the Interstate Commerce Commission to assist in exterminating ticket scalpers. The commission will be asked to rule that the selling of any form of railway transportation by any one scopt a railway agent is contrary to the steretate commerce act.

# Bottled at the Brewery.



A NNOUNCE that their new Bottling Plant connected by pipe line with their Lager Beer Brewery, will be in operation on Monday, January 21, at which time orders for the Brewery Bottling of their Choice Beers will be promptly filled. Complies with National Pure Food Law.

New York Office, 134 Cedar Street

#### BE A STAGE ANGEL FOR \$10!

COME ON, DO, AND HELP OUR STRUGGLING DRAMATISTS.

Mr. Edward Owings Towne Will Let You In With Him on a Great Uplifting Scheme and You May Help Father a Shake-speare—And Please Hurry Up About It.

The American stage is to be uplifted gain. The "Playgoers' League of America" is going to do the boosting this time, and if you will send \$10 of your money to Edward Owings Towne, who is the author of "Other People's Money," you can be a charter member. But this offer will not remain open forever. If you want to get n on the ground floor along with the other charter member uplifters you musn't put it off too long, though an agreement to contribute the ten when the organization is complete will be sufficient to let you in.

"I know of no charity," says Mr. Towne in a letter announcing the launching of this enterprise, "which equals the charity of giving opportunity. This is the central dea of the contemplated Playgoers' League of America."

The first opportunity given is the ten dollar charter member opportunity. This is only a preliminary. Later on it is planned to give opportunity to the great throng of unheard dramatists. In short, the wail of the downtrod dramatist has reached the ear of Mr. Towne. He believes that this city, State and nation are overrun with mute, inglorious Shakespeares who have up to date been deprived of the inalienable right to sidestep the ancient egg or duck the venerable tomato. It is to be the principal mission of the Playgoers' League of

cipal mission of the Playgoers' League of America to give them a chance.

Mr. Towne, who occupies "Suites 206 and 207" in an office building in East Twenty-eighth street, has sent out circulars announcing the objects he has in view. He proposes to have headquarters in New York, with branches throughout the United States and in Canada. Mr. Towne regrets the waste of millions of dollars annually to educate ministers, doctors, lawyers and painters when nothing is done to teach Clyde Fitch, Theodore Kremer and Harry B. Smith how to write plays.

Part of the scheme of uplift will be to build a clubhouse that shall contain a fully equipped theatre where there shall be held functions known as "Authors' Dress Rehearsals." Members of the league will be supplied with ballots marked "Success," "Doubtful" and "Fallure." Plays that get a plurality of "Success" ballots will be tried on other branches of the league in Keckuk, Minneapolis, Kansas or wherever they may be leagued if the consensus of critical states.

Minneapolis, Kansas or wherever they may be located, and if the consensus of opinion is favorable the managers will be informed

is favorable the managers will be informed and requested to produce.

After the charter members are all in the membership fee will be raised to \$20, with a monthly due of \$1 for ten months in the year. Mr. Towne believes that an organization run on these lines will go far to "mould public opinion."

Mr. Towne, of course, speaks as one at the top of the heap, to whose eminence he is trying to elevate those less fortunate dramatists. In addition to "Other People's Money" Mr. Towne is the author of "Too Rich to Marry." "By Wits Outwitted" and "In Old Madrid."

He comes from the West, where he hopes

He comes from the West, where he hopes there are many persons who will join in the effort to help the native dramatist.

the effort to help the native dramatist.

Mr. Towne was not in when a reporter called at his office, but a bright young woman invited the reporter into suite 206 or 207 and told him all about it. She said that besides dramatizing and uplifting Mr. Towne was a lawyer, but that at present he did not practise to any great extent. She said the Playgoers' League was Mr. Towne's own idea. It had nothing to do with the Playgoers' Club or the American Playgoers. She read the reporter an address which the author of "Other People's Money" had prepared on the subject "What a pity," Mr. Towne said in it, "that the greatest dramatic genius of the age should once have been compelled to hold horses at the door of a theatre to earn the pittances toesed him by the gallants of

the pittances tossed him by the gallants of

"We expect to get endowments from a number of wealthy people," said the young woman. "Mr. Towne has several such persons in view. We have had our circulars out only a week and we have already re-ceived fifty favorable responses. They all come from good, substantial people, too. When we build our theatre and clubhouse we expect to furnish accommodations for promising playwrights so that they won't

expect to furnish accommodations for promising playwrights so that they won't have to work amid surroundings of the most abject poverty calculated to discourage the greatest geniuses."

The young woman modestly declined to give her name, but she admitted that Mr. Towne would scarcely have carried his plans as far as he has if she had not assisted him in his work. She declined to tell who is associated with the author of "In Old Madrid" in this undertaking.

On the desk lay an opened copy of "Who's Who's the play he assumed that On the desk lay an opened copy of "Who's Who in America," so it may be assumed that a good many of the Who's Whosers will have a chance to boost the native dramatist.

SUR-TREASURY CLERK SET FREE Jury Finds Teller Dyer of St. Louis Not Responsible for \$61,500 Less.

St. Louis, Jan. 18.-Teller David P. Dyer of the Sub-Treasury, who was charged with the embezzlement of more than \$61,500, was acquitted by the United States court jury

to-night.

The evidence at the trial was to the effect that many others besides Dyer had access to the funds in his charge and that it was common for clerks to borrow the Government's money on slips that were counted as cash.

In his charge the Court told the jury

that the Government, to make a case, must show that the defendant took the money that mere failure to account for it was not

Nominations by the President. WASHINGTON, Jan. 18 .- The President to-day sent to the Senate the following

nominations:

To be Commissioner of the General Land Office—Richard A. Ballinger of Seattle, Wash. To be Collector of Customs for the District of Wiscasset, Me.—Daniel H. Moody of Maine. Second Lieut. Harry L. Morse, Twenty-first Infantry, to be transferred from infantry arm to artillery corps.

Second Lieut. John S. Davis, artillery corps, to be transferred from the artillery corps to the infantry arm.

PUCCINI AT THE OPERA. Heartily Cheered at Performance of

Signor Puccini, who comes here as the guest of Mr. Conried to superintend the production of "Mme. Butterfly," did not reach the Metropolitan Opera House last night until the first act of "Manon Les-caut" was nearly finished. He entered the director's box, where he was received by Otto Kahn, with whom he would have dined had not the steamer been so much delayed.

He was not recognized by the audience until the orchestra played a fanfare in his honor. Then the audience realized that the composer was present and burst into applause. Signor Puccini bowed from his chair but was later compelled to rise several times and acknowledge the enthusiastic applause. He appeared on the stage several times after the second act, at first with MM. Caruso and Scotti and Mme. Cavalieri, and later alone.

"I have always thought," said Signor Puccini after the second act, "that an artist has something to learn at any age. It was with delight, therefore, that I accepted the invitation of the director of the Metropolitan Opera House to come to this new world of which I saw a corner on my visit to Buenos' Ayres and with which I was anxious to become better acquainted. What I have seen to night has already

was anxious to become better acquainted. What I have seen to-night has already proved to me that I did well to come here and I consider myself happy to be able to say that I am among my friends to whom I can speak in music with the certainty of being understood."

Signor Puccini, who is accompanied by his wife, is at the Hotel Astor. He will remain in New York for about a month. In that time "La Bohème," "Tosca," "Madam Butterfly" and "Manon Lescaut" will be performed under his direction. Signor Puccini does not conduct the orchestra and will merely oversee the productions. He is to receive from Mr. Conried \$8,000 for his visit to this country. ais visit to this country

"THE HUGUENOTS"

sung for the First Time at the Manhattan -A Fine Performance.

Giacomo Meyerbeer's gorgeous opera, "The Huguenots," was sung for the first time last night at the Manhattan Opera House. The presentation was a brilliant one and at times the big audience was aroused to almost a frenzy of enthusiasm.

There is a wealth of beautiful music in the opera and all the principals took advantage of the splendid opportunity to display their vocal skill. M. Bassi was the Raoul de Nangis of the performance and His high, clear tones seemed to be well fitted for the rôle and he sang at all times

with deep feeling.

The honors were shared with him by M.
Arimondi, the basso, who sang Marcello,
by M. Anoona, who was the Count di Nevers.

The Valentina was Mme. Russ and to Mile. Pinkert fell the exquisite notes of Margherita de Valois. Mme. de Cisneros made a most charming Urbano and she received showers of applause from the audi-

Campanini conducted with his usual skill and good taste and the orchestra was in good form. The chorus also sang well.

ST. LOUIS WANTS NAHAN FRANKO Offer of \$15,000 a Year for Five Years Made to New York Conductor.

ST. Louis, Jan. 18.-A movement is on foot to bring Nahan Franko, the orchestra conductor, to St. Louis under a contract for five years at an annual salary of \$15,000.

Richard Spamer, who has many interests in local musical affairs, is at the head of the movement. Mr. Spamer said to-night:
"Our plan is for Mr. Franko to create in St. Louis a permanent orchestra of seventy men, to inaugurate a twice a week orchestra concert series and to arrange for grand opera productions, musical festivals and similar events. Mr. Franko's backers guarantee him an annual salary of \$15,000 guarantee him an annual salary of \$15,000 for five years."

Test Case for Theatrica! Trust Inquiry. The investigation into the charge that the theatrical trust committed criminal conspiracy in restraint of trade, which was to have been taken up yesterday by Assistant District Attorney Kresel, has been post-poned until next Monday. An agreement has been reached by Mr. Kresel and Edward Lauterbach, counsel for the so-called trust, to decide upon a test case which will first be submitted either to the Grand Jury or to a Police Magistrate. Then the question will be fought out on habeas corpus pro-

Canadian Pacific Grants More Pay. MONTREAL, Jan. 18.—The Canadian Pacific Railway granted last night an all around increase in wages to their builders. A committee representing the men has been here for a week in conference with Vice-President MacNicol and they express themselves as fully satisfied with the settlement.

OBITUARY.

George B. Fabyan, one of the oldest and best known dry goods merchants in Boston and a member of the firm of Bliss, Fabyan & and a member of the firm of Bliss, Fabyan & Co., died yesterday in Brookline after an illness of more than a year, aged 70. Mr. Fabyan held positions of trust in many business enterprises. He was treasurer of the Androscoggin Mills, Otis Company, Columbia Manufacturing Company and a director in these enterprises. He was also a member of the boards of directors of the Pepperell Manufacturing Company. Old Colony Trust Company and the Metropolitan Storage Warehouse Company.

pany and the Metropolitan Storage Warehouse Company.

Joseph G. Hart, who died on Wednesday at his home, 965 Second avenue, Brooklyn. in his fifty-eighth year, had been connected with the United States customs service for twenty-two years. He was a graduate of Queen's College. Cork. Ireland, and came to this country in 1870. He was vice-president of the Eighth Ward Republican Club and was an ex-president of the West End Board of Trade. He leaves a widow.

William H. Adair, aged 85 years, died at his home in Raritan, N. J., yesterday. He had been conspicuous in the Baptist denomination in the State for more than half a century. He conducted a large flouring mill business at Raritan and was identified with the grain business in Somerset county before the civil war.

John L. Meeker. 74 years old, of 660 High street. Newark, died at his home in that city yesterday of pneumonia and heart disease. He was one of the founders of the Passmore & Meeker firm, builders. He is survived by a wife and a son, William Passmore Meeker.

PERFORMANCE. Writer of "Tosea" and "La Beheme

PUCCINI'S "MANON LESCAUT.

THE COMPOSER PRESENT AT THE

Enthusiastically Received at the Metropolitan-Opera Pleases Large Audience -Honors Go to Caruso and Scottl.

Puccini's "Manon Lescaut" was produced last night at the Metropolitan Opera House. The occasion was made especially interesting by the fact that Mr. Puccini, who is without question the leading Italian opera composer of to-day, was present. He sat in the directors' box during the first act, at the close of which the orchestra saluted him with a fanfare and called the attention of the audience to him.

A great storm of applause and cheere followed and the composer was obliged to rise and bow half a dozen times. At the end of the second act he appeared before the curtain in company with the three principal singers. He was again acclain immense enthusiasm and eight or ten recalls followed. Once the artists suc-ceeded in escaping and leaving him alone on the stage to receive salvos of thunderous applause. It was a night of enthusiasm, and well it might be, for the New York public does not often catch a real, live opera

The opera, in spite of a performance which had some regrettable defects, was received with favor. It is an important work, deemed by many leading European critics to be Puccini's masterpiece. It was certainly worthy of a more convincing exposition than it received last night, when the vocal shortcomings of the hand-some prima donna diminished the eloquence of the leading numbers.

Auber tried his hand at a setting of the Abbé Prevost's romance "Manon Lescaut," but this did not attract wide attention Massenet's "Manon" is well known. It has been sung at the Metropolitan by Jean de Reszke and Sibyl Sanderson and also by Ernst van Dyke and Frances Saville. Puccini's work had a sporadic performance at Wallack's Theatre in May, 1893, but the company was so inadequate that the true merits of the opera were not disclosed. Last night's presentation, though imper-fect, may fairly be regarded as the premier of the opera in this city.

Massenet's version of "Manon" presents a more connected story than Puccini's. The latter is rather a series of pictures, composed in that highly colored style which is familiar to us in the music of "La Bohème" and "Tosca." The composer's aim evidently was to set before us a musical embodiment of the weak character of Manon, her passion and her vanity, her vacillation and her frailty, together with the great, Joolish love of des Grieux. Subordinate to these are studies of the scoundrelly personality of the brother, Lescaut, the ancient roue Geronte, and the scenic incidents of the

roue Geronte, and the scenic incidents of the story.

The first act shows the arrival of Manon in Paris, her meeting with Des Grieux, his love for her, the futile plan of Geronte to carry her off and her flight with Des Grieux with the aid of Edmond. The second act discloses Manon surrounded by luxury, the mistress of Geronte. Des Grieux, with the aid of Lescaut, finds her, and after reproaching her yields to her seductions and once more confesses his love. Here we have one of Puccini's characteristic love duets and there is some effective writing for the voices.

of the voices.

Geronte discovers the two together and Geronte discovers the two together and for revenge sets the police on the girl's track. They catch her in the act of trying to make off with her jewels. She is arrested for larceny and, as we learn later, condemned to be transported with a cargo of filles de ioie. Now comes the intermezzo without which an Italian opera of the present is incomplete. The thematic contents of this intermezzo are designed to represent the imprisonment of Manon, the sad journey and the hopeless passion of des Grieux. The third act shows us des Grieux and Lescaut watching by the prison. Lescaut has planned a rescue, but through the vacillation of Manon it fails. She is marched on board the ship, and des Grieux. marched on board the ship, and des Grieux, despuiring, prevails upon the captain to

The last act takes place on "a vast plain near New Orleans." Des Grieux and Manon near New Orleans." Des Grieux and Manon wander wayworn and dejected. The inevitable duet follows. Des Grieux rushes off to seek for water. Manon loses heart. Des Grieux returns and she dies in his arms, proclaiming that her love will live forever. Puccini has succeeded in composing this story along its broad emotional lines. He has sought for the elemental feelings, and in most instances has found for them musical expression melodious and poignant. In the contrast between the first and second acts he has been remarkably successful.

In the contrast between the first and second acts he has been remarkably successful. The first act reveals that masterly lightness of touch which reaches its climax in the comedy episodes of "La Bohème." While there is similar lightness in part of the second, the duet is passionate, virile, admirably written and genuinely eloquent. It is exquisitely shaded in expressiveness, and the strong phrase which is heard at the end and which returns in the subsequent acts, will haunt the memory of every hearer. The third act is in musical structure the most ingenious in the work. Here Puccini has displayed to the full the skill of the younger Itallians in making the chorus a part of the drama. The comments of the crowd on the filles de joie as they are led out and the differentiation of the characters of the latter are masterly.

Puccini has made a score of genuine

are led out and the differentiation of the characters of the latter are masterly.

Puccini has made a score of genuine atmospheric quality which does furnish a tonal investiture for the situations of the libretto. It has been said that this opera differs from Massenet's "Manon" just as Boito's "Mefistofele" differs from Gounod's "Faust." Doubtless what was meant by this comment was that in this opera the workings of a larger genius for form and development are noticeable. In all Puccini's compositions operatic stagecraft is observable, but still more important is that grip on musical form which gives to his works an artistic solidity and a firmness of texture too often wanting in the passionate and brilliant works of some of his contemporaries.

and brilliant works of some of his contemporaries.

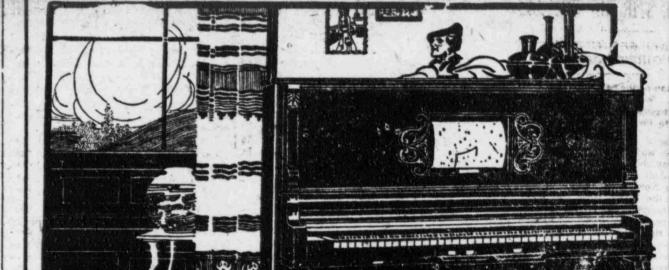
What will appeal most forcibly to the musical listener to this work are the crystalline transparency of the seoring, the dainty, delicate and piquant conceptions of the comedy scenes, the perfect adaptation of means to end in the treatment of the subsidiary voice parts in the concerted bits and ensembles, the virile breadth and force of the love music, and the poignant dramatic expressiveness of the final scene. We may be hopeful that while the New York public is cautious about taking novelties to its heart that "Manon Lescaut" will win its way to general favor. As has been intimated, last night's performance left not a little to be desired Miss Cavalieri was a handsome Manon and her acting showed temperament. But her singing was poor in quality of tone, often inaccurate in intonation and generally rude, crude and spasmodic in style.

Mr. Rossi was altogether unequal to the demands of Geronte and Mr. Bars was weak as Edmond It remained for Mr. Caruso as Des Grievz and Mr. Scotti as Lescaut to bear off the honors of the evening. As to the deings of the chorus and the minor

bear off the honors of the evening. As to the doings of the chorus and the minor personages comment may be reserved for a second performance. The orchestra played well, though in a few places Mr. Vigna, the conductor, permitted its sonority to be too

"The Girl and the Governor," a musical comedy in which Jefferson De Angelis is starring, will be put on at the Manhattan Theatre on Monday, February 4.

. Henry W. Savage has completed the cast of players who will support Raymond Hitchcock in the new comic opera, "A of players who will support Raymond Hitchcock in the new comic opera, "A Yankee Tourist." Among the principals are Miss Flora Zabelle, Miss Helen Hale, Herbert Cawthorne, Walter Lawrence, Harry Stone, Walter Beery and Philip Smalley. Rehearsals begin to-day under the direction of George Marion.



## The AUTOPIANO

Is the Open Sesame to the World's Treasure-House of Music

TUST as the magic charm in the Arabian Nights' entertainments procured entrance to the treasure cavern, so the AUTOPIANO unlocks for its fortunate possessor the world's

All fields are conquered by the gliding roll of paper-operas from Mozart to Puccini, orchestral works from Haydn to Richard Strauss, piano compositions of every musical epoch, as well as the vast family of the "music of the day." The household that counts an Autopiano among its treasures learns to know music, without ever having to take the trouble to learn how to play the piano-and the quest for musical knowledge thus begun, constantly leads to higher fields-becomes, in truth, a real musical education,

But, besides being a mechanical piano-player of rare excellence, responding to the demands of the musically discerning, the Autopiano is a carefully built, admirably finished upright piano of great merit-an instrument that is the pride of the factory producing it. So the piano-playing members of the family are included in the benefits that come from the purchase of an Autopiano.

And the purchase is delightfully easy-in the first place, the price of the Autopiano is extremely low-

or a clear hundred dollars less than it should logically be sold for, when compared with other player-pianos. And during the month of January, the payment of but

Twenty Dollars Places the Autopiano in Your Home

The balance monthly, on the convenient Wanamaker plan of easy payments. Come to the Piano Store, Second floor, Wanameker Building, and have the Autopiano

We have, in addition to the Autopiano, the Emerson-Angelus and the Knabe-Angelus -each the best instrument sold at its price.

#### JOHN WANAMAKER

Formerly A. T. Stewart & Co., Broadway, Fourth Avenue, Eighth to Tenth Street.

GENE D'AMELI THAT USED TO PERSONATE PRIMA DONNAS.

Won a Name Also as Topsy in "Uncle Tom's Cabin"-First Made a Reputation at 444 Broadway-His Story as Told by Okl Johnny Unsworth -Was 70 Years Old

Old Johany Unsworth, himself one of the last of the old time negro minstrels, sat beside the body of his lifelong friend and partner, Eugene D'Ameli, yesterday talking about the old days when Thomas D. Rice with his "Jim Crow" song, Dan Emmett, Dan Bryant, Frank Brower, Jim Unsworth and Gene D'Ameli, besides a host of other pioneers in black face, plink plunked the banjo, jingled the tambourine, rattled the bones and made laughter from the Battery to the Golden

Gate. Eugene D'Ameli died yesterday at their home, 700 Macon street, Brooklyn, after months of illness, and he had nursed his partner night and day, cheering him up by singing some of the old darky songs that used to bring down the house when Gene was a star at Wood's Minstrel Hall, at 444 Broadway, more than half a century ago. D'Ameli would have been 71 years old if he had lived until next June, but it has been more than twenty years since he put away his makeup box and turned

his back on the stage. "Here's his picture, son," said Old Johnny, and that was taken the Lord only knows how many years ago, about the time he went over to Berlin and made the Prussians wonder whether it was a man or a woman wonder whether it was a man or a woman that danced out in all the red and yellow finery of a negro wench and sang 'em his song about 'Dinah Snowdrop of Alabam.'" Gene d'Ameli was a little, dapper man with very small feet and hands and delicate features. The picture showed him in a beaver hat, long, narrow waisted coat, trousers full at the knee and very small at the ankle (pegtops), gold headed cane—all of a half forgotten fashion. He was born, said-Old Johnny, in New York, June 4, 1836, and took to the stage like a duck to water.

water.

"When Gene was a boy," said Unsworth,
"Tom Rice was making a hit with the Virginia Minstrels, and with Dan Emmett,
Billy Whitford and other burnt cork artists
was making good in the first experiments
with negro minstrelsy. Charley White, one
of the best of 'em all, was playing the accordion at Vauxhall Gardens and getting
up the first minstrel song book ever issued.
Then there was my brother Jim, who worked
with Gene for years, and who was the first up the first minstrel song book ever issued. Then there was my brother Jim, who worked with Gene for years, and who was the first Irish negro.' I think Jim started that stunt about 1851 with the old Christy Minstrels here in New York. I recall, too, G. W. H. Griffin, who was with Jerry Bryant's Minstrels, with Christy & Wood's Minstrels, at 444 Broadway, in 1853; with Griffin & Christy's Minstrels at the Fifth Avenue Theatre, and at Hooley's Opera House in Brooklyn. It's hard to place all these old timers in the business, but among the others were Dick Hooley, Ben Cotton and Billy Birch. Genewa s right in their class, but he was a kin pin in specialties that none of them could touch.

"The first appearance Gene ever made was with the Christy & Wood troupe at 444 Broadway, in the old minstrel hall that used to stand just above Canal street. Because he was small and slight and built somewhat like a woman Gene started female personations, always in black face, as a minstrel show specialty. In those days 444 Broadway was uptown, because the north limit of the Broadway promenade, where you could bow to all the well\*known eters and sporting characters of that

people. There were no chairs, but benches which were thought comfortable enough. The price of admission was 25 cents, no smoking allowed, and the audiences were high class, society people crowding see Gene's mimic darky girls and see Gene's mimic darky girls and hear him sing plantation songs. Fernando Wood and Commodore Vanderbilt used to drop in to laugh at Gene cavorting over

to drop in to laugh at Gene cavorting over over the stage and playing the darky wench dressed up to kill.

"He made his reputation at Christy & Wood's, and afterward visited every large city in the country, sometimes with one minstrel show, sometimes with another, playing with Jerry and Neil Bryant, Tommy Peel (the old time dancer), TomPrendergast, lim Ungreath and many others. Peel (the old time dancer), TomPrendergast, Jim Unsworth and many others. It was in 1856 that he made his greatest hit. perhaps. Jim and Gene went to San Francisco to join the first "Uncle Tom's Cabin" troupe that ever played in that town. They went by way of Panama, and it wasn't any joke to travel to Frisco in those days. Gene played Topsy in "Uncle Tom's Cabin" at McGuire's Opera House in San Francisco, and he was what in those days they called a 'scream. I think he was the first Topsy on the Coast; maybe the second that ever had the part. Mrs. George C. Howard played Topsy first in the old Troy Museum in 1852.

"Gene used to tell me how the gold miners.

in 1852.

"Gene used to tell me how the gold miners, red shirted, scraggily bearded old gold grubbers used to come to Frisco with their bags of gold dust and nuggets and raise Old Ned in McGuire's. People took "Uncle Tom s Cabin" pretty seriously about that time, and occasionally surprising things happened in the theatre. Once in a while the miners would get so tickled over Gene's Topsu that they threw him hard money, a big California minted gold piece or a nugget. He was in San Fransicco two or three years, and then returned to the East. three years and then returned to the East, playing with various old minstrel troupes,

three years, and then returned to the East, playing with various old minstrel troupes, always giving personations. I remember he used to take off Patti, Nilsson, Jenny Lind, Parepa Rosa and other famous prima connas in a way that would make his audiences howl with delight.

"Gene went to Europe with my brother Jim and myself in 1861, appearing at the leading English, Scotch, Irish, French and German theatres. His makeup as a negrogirl was so clever that the serious minded Germans used to be sure he was not a man, but a woman. When we were playing in Berlin some of the Prussian officers were so completely convinced of the impossibility of any man personating female characters so completely that they came upon the stage behind the scenes and insisted that they be presented to 'the charming Fräulein Eugene.' I think some of the boys won a tet or two from the cocksure Prussians before they were convinced that Gene was really a man. You see he even had a soprano voice down pat, besides looking the part, although in this country he would occasionally let out a deep barytone roar just for fun.

"Gene played a four years engagement in London after which he was on the boards

"Gene played a four years engagement in London, after which he was on the boards for about the same length of time at Liverpool, getting back here in 18"8. For a time he played at Dan Bryant's new opera house in Fourteenth attract. in Fourteenth street. After that he played at Hooley's Opera House in Brooklyn and then in Hooley's Opera House in Clark

street, Chicago.
"Gene retired in 1884. He wasn't in good "Gene retired in 1884. He wasn't in good health for years, but it was only lately that he had to be taken care of, I'll tell you, son, I feel pretty lonely now that Gene has

Court Calendars This Day Appellate Idvision—Supreme Court.—Adjourned until Tuesday, January 22, 1907, at 1 P. M.
Supreme Court—Special Term.—Part II.—Court opens at 10:30 A. M. Exparte matters.
Surrogates' Court—Chambers.—Court opens at 10:30 A. M. For probate—Wills of Flanche H. Lincoin, Charles H. Isham, at 10:30 A. M.
City Court—Special Term.—Court opens at 10 A. M. Motions.

Court of Appeals Calendar ALBANT, Jan. 18.—Court of Appeals calendar for Monday: Nos. 106 and 173, old calendar. Nos. 18, 42, 43, 44, 51 and 53 new calendar.

OLD TIME MINSTREL GONE. time, just as you can on upper Broadway to-day, was at Bleecker street. Christy & Wood's Minstrel Hall held about 700 Handleapped in Getting Iron and Coal and

PATERSON, N. J., Jan. 18.-The Pompton Steel Works, the sole industry of Pompton, N. J., which has been carried on there since before the Revolutionary War is to be abandoned and the machinery removed to Watervliet, Albany county, New York.

The works in Watervliet will occupy thirty and a half acres on Fifth street and the Delaware and Hudson Railroad tracks. The company leaves Pompton because Pompton Lake was washed away in the flood of October, 1993, and it has been handicapped in getting iron and coal and

## TERRIBLE ITCHING AND SCRATCHING

On Hands, Feet and Face - Caused by Poison Oak and Ivy-Was Unable to Rest Night or Day-Developed into Eczema, which Affected Whole of System - Suffered 4 Years Without Relief.

**CURED BY THE CUTICURA REMEDIES** 

"A healthy person does not heed statements made by sick people, but if such persons suffer from poisonous weeds, a remedy is anxiously desired. I suffered severely for four years from poison oak and ivy. My condition was serious, as I could not rest night or day and be free from a terrible itching sensation from scratching on my hands between the fingers, my feet and face. I got the best of advice and treatment from six different doctors who were anxious to cure me. One of the doctors told me that when the poison was cured, eczema (a worse disease) would follow, which became true. My eyesight was affected, and I went to a hospital especially for the eyes and got relief, but eczema got a terrible hold on my system.

"I was about to give up all hope of ever being cured, yet I could not be reconciled to such results, as my health had been good and free from any dis-ease all my life. My age is seventy-three years. In my extremity I hap-pened to read of Cuticura Remedies for skin diseases, and wrote you to please send me a supply of the Cuticura Remedies. I was anxious about my condition and desired to evade any spurious imitation. This was in July, 1905, and I was instructed to call on a certain druggist for the Cuticura Remedies. I bought five boxes Cuticura Ointment; also some Cuticura Soap and Cuticura Pills as I required them. In four weeks' treatment my face was smooth, and the itch-ing gradually left my hands and feet and I could rest comfortably, for which I am grateful and happy. Cowen, Justice of the Peace and Notary Public, Hartly, Del., May 15, 1906."

Complete External and Internal Treatment for Every Humor of Infants, Children, and Adults consists of Cuti-cura Soap (25c.) to Cleanse the Sain, Cutieura Oliment (60c.) to Heal the Skin, and Cuticura Pills (Chocolate Onsted, 36c. per vial of 60 to Purify the Blood. Soid throughout the world. Fotter Drug & Chem. Corp., Soid Props. Reston, Mass. Depoits: London, Newberr, 37 Charterhouse Sq.; Paris, Roberts, 5 Rue de la Paiz.